

## **CHAPTER II**

### **REVIEW OF RELATED LITERATURE**

This chapter is intended to present review of related literature that is based on relevant theories and previous research findings. It covers translation, quality assessment of translation, subtitling, and also Disney movies and soundtracks. Each section is described below.

#### **2.1 Translation**

It will delivered explanation regarded to definition of translation, types of translation, song lyric translation, and translation strategies. Each point is presented below.

##### **2.1.1 Definition of Translation**

As a general term translation is defined as an activity of transforming ideas in a form of written or spoken in source language (SL) into the target language (TL) (Newmark, 1988). Moreover, these three scholars, namely (Nida & Taber, 2003) Catford (1965), and Bell (1991) propose similar definition of translation which is emphasized that translation is not only a matter of transferring the message, but also the style of the source language equivalently towards the target language. Additionally, the form of the text that is translated might be slightly different in both languages, but the meaning must be equivalent and can be well delivered to the target language audiences in order to be acceptable (Ishafani, 2011). Clearly, most definitions of translation emphasize on the significance of equivalency between the source language and target language in order to produce an adequate translation product.

### **2.1.2 Types of Translation**

Developed studies in translation shows the types of translation that could be different based on some point of views or purposes. According to Bassnett-McGuire (1980) there are four types of translation, namely pragmatic translation, aesthetic-poetic translation, ethnographic translation, and linguistic translation. The explanation of each point is presented below.

#### **a. Pragmatic Translation**

Translation in which the SL grammatical structure are transferred to their nearest TL equivalents, but the lexical words are translated solely, which not focus on the content. It refers to the translation of an idea or message of the SL that need to be conveyed accurately to the TL. It is not concerned with other aspects of the original language.

#### **b. Aesthetic-Poetic Translation**

This type of translation refers to a process of translation in which the translator takes into consideration the effect, emotion and feeling of the original work. This also includes the aesthetic characteristics used by the original author, along with the message within. The examples of this type of translation are literary translation such as novel, poem, sonnet, script or dialogue, and song lyric.

#### **c. Ethnographic Translation**

The aim of this type of translation is to explain the cultural context of the SL and TL versions. The translators have to be careful to the way words are used and also know how the words match the culture in the TL.

#### d. Linguistic Translation

This translation is concerned with equivalent meaning of the component of grammatical and morphemes form of the SL.

In accordance with the types of translation proposed by Bassnett-McGuire (1980), this research considered as a translation which has type as aesthetic-poetic. This is due to the process of the translation that not only focus on only transferring the meaning of source language into the target language, but also take into consideration of the aesthetical features that should be exist in song.

#### **2.1.3 Song Lyric Translation**

Song has similar characteristics to poetry, since both were expressed through a set of beautiful words that is dealing with rhyme, meter, rhythm, also certain style of language (Ishafani, 2011). In song translation, the translators has to pay attention to several features of music that cannot be neglected, such as: rhythm, note-values, harmonies, rhyme, durations, phrasing and stresses (Low, 2005). Moreover, it makes song translation is different from the regular speech or text translation that only transferring speech from the SL to TL without certain rules to follow that also considered more demanding task for translators. .

In translating songs, the translators are required to have characteristics such as a good association skill, be able to mastering huge number of vocabularies, and good at word play in order to produce adequate translation product (Low, 2005). Moreover, the biggest challenge during the translation process is to accomplish a translation product that equivalent or even better than the original (Akerström, 2010). Additionally, the lyric produced must also match the music, be

comprehensible and has to be able to naturally delivered to the audiences. If the translators could not fulfill the requirement of the song translation, it can lose the flow, tone and even the message contained in the original lyric.

Suharto & Subroto (2014) states that in order to make the translation product seems natural and acceptable to the target language audiences, the translators need to maintain the aesthetical meaning of the original. For instance, the original lyric of a certain song has meaning to make someone feel loved, yet the translation product does not convey that meaning to the audience to make them feel loved, then the translation product certainly has dissimilar idea as the original. This means that the translators are failed to convey the meaning of the song. In contrast, when song translation is able to deliver the original messages while maintaining the rhythm of the song, then the translator has fully succeeded in transferring the lyrics.

Overall, song translation that is part of translation might have not a product that totally equivalent with the original work, but still, it must have the closest natural equivalent while carrying out the meaning in the target language. Moreover, the style of the song lyric might change while maintaining the equivalent meaning or the meaning could be slightly different while maintaining the similar styles.

#### **2.1.4 Translation Strategies**

Due to the difficulties that faced by translators during the process of song translation, there are strategies proposed by translation theorists to help the translators to produce an adequate product. Translation strategies are defined as the procedures that could be as conscious, or unconscious, verbal or non-verbal way used by the translators to solve problems that occur during the translation process

with a specific target or consideration in mind (Molina & Albir, 2002). One of the scholars in translation, Lefevere (1992) proposes seven strategies that are used for translating poems that have similar characteristics as songs. The strategies are explained as follows:

#### **a. Phonemic Translation**

Translation strategies where the translators attempt to reproduce sound in the source language into the target language by choosing an acceptable paraphrase of the sense. This strategy mainly used for translating onomatopoeia so that the translation product has the same meaning and rhythm as the original aside from its meaning. To explain more about this strategy, here is the example given.

Example:

<i><b>Source Expression</b></i> (Bahasa Indonesia)	<i><b>Target Expression</b></i> (English)
a) <u>Ulala, ulala</u>	a) <u>Ulala, ulala</u>
b) Pelangi, pelangi	b) O rainbow in the sky
c) Alangkah indahmu	c) How beautiful you are

As can be seen from the example, the word ‘ulala’ is onomatopoeia that cannot be translated, so the translator use the same in the target expression in order to maintain the context and rhythm of the lyric.

#### **b. Literal Translation**

As for this strategy, the translators focus on word-for-word translation. It means that the translators transfer the original text not based on its meaning but on the literal expression. However, literal translation often produces unnatural translation product since it follows foreignization translation. To explain more about this strategy, here is the example given.

Example:

<i>Source Expression</i> (English)	<i>Target Expression</i> (Bahasa Indonesia)
a) Heart of the heartless world	a) Jiwa di dunia yang hilang jiwa
b) <u>Dear heart</u> , the thought of you	b) <u>Jiwa sayang</u> , kenangan padamu
c) Is the pain at my side	c) Adalah derita disisiku

This example shows that the translators translated the SL literally into the TL. The translators do not change certain word in the SL that can be has the more appropriate meaning in the TL. It can be seen from the lyric ‘Dear heart’ in the SL that translated into ‘Jiwa sayang’. This translators’ word choice to transfer the meaning of ‘Dear heart’ is not common phrase used in the target language that cause the translation version sounds unnatural.

### c. Metrical Translation

In this strategy, the translators maintain the meter and the number of syllables of the original text to the target language. This strategy used by translators to translate the source lyric into an unrhymed version in the target language. However, the number of the syllables must be equivalent to the original lyric. To explain more about this strategy, here is the example given.

Example:

<i>Source Expression</i> (English)	<i>Target Expression</i> (Bahasa Indonesia)
a) Let it go / Let it go (6 Syllables)	a) Lepaskan / Lepaskan (6 Syllables)

This example shows that the translators employ the same mater while translating the lyrics, both the SL and TL have 6 syllables.

#### d. Verse into Prose Translation

Translators transfer the lyrics in the original language to the target language into prose. The meaning of the original lyric will still be delivered completely to the audience. However, this strategy tends to make the aesthetic of the original lyric disappeared. To explain more about this strategy, here is the example given.

Example:

<i>Source Expression</i> (English)	<i>Target Expression</i> (Bahasa Indonesia)
a) I was a girl in the village doing <i>alright</i> (b)	a) Dulu aku hanyalah seorang gadis desa
b) Then I became a princess <i>overnight</i> (b)	b) Namun sekarang berubah semenjak aku jadi putri

In this example, the lyrics in the SL have rhymed which is b-b, however the translation version is not rhymed. In translating the lyric, the translator just translate the lyric into prose and omit the aesthetical characteristics of the original lyrics.

#### e. Rhymed Translation

Translators of rhymed translation focus on two aspects, they are: meter and rhyme. In this strategy, the translators try to produce lyrics in the target language equivalence in terms of rhyme and the number of its syllables. To explain more about this strategy, here is the example given.

Example:

<i>Source Expression</i> (English)	<i>Target Expression</i> (Bahasa Indonesia)
a) You won't find me (a)	a) Kubuang masa lalu (a)
b) The past is all behind me (a)	b) T'lah terkubur di salju (a)

It can be seen from this example that the translator tried to produce rhymed version of the original lyric in the TL. Both lyrics in SL and TL have rhyme a-a. However, the target expression is little bit off from the meaning yet it is still considered acceptable.

#### **f. Blank Verse Translation**

This strategy also known as an unrhymed translation. In this strategy, the translators tend to put aside rhyme of the original lyrics during the translation while maintain its original structure. Additionally, blank verse translation could provide accuracy and degree of literalness. Moreover, even though this strategy quite similar to literal translation, it is different since this strategy does not ignore the original context of the text. To explain more about this strategy, here is the example given.

Example:

<i>Source Expression</i> (English)		<i>Target Expression</i> (Bahasa Indonesia)
a) Can't hold it back anymore	(b)	a) Tak mampu kutahan lagi
b) <u>Turn my back and slam the door</u>	(b)	b) <u>Ku berpaling menjauh</u>

The underlined lyric is the example of blank verse strategy. It can be seen from the translated version that did not follow the rhyme as in the original. The translator try to produce translation product that has same context as the original while ignoring its rhyme.

#### **g. Interpretation**

In this strategy, the translators tend to retain the substance of the original lyric, but change the original form. It also means that in this strategy the translators



could make a different version of the original lyrics based on their personal interpretation. To explain more about this strategy, here is the example given.

Example:

<i>Source Expression</i> (English)	<i>Target Expression</i> (Bahasa Indonesia)
a) It's enough to make king and vagabonds	a) Tak ada yang mampu memisahkan
b) Believe the very best	b) Kita selamanya

This research employs the seven strategies proposed by Lafvere to analyze the source languages songs that is translated to the target language. These translation strategies are the most suitable strategies the data of this research so that it can arrive at the conclusion well.

## 2.2 Quality Assessment of Translation

Translation theory cannot be described without considering the aspect of one its core concept which is the equivalence of the translation. Further, the discussion related to equivalency leads directly to the question of how one would go about assessing the quality of translation. Moreover, House (2015) states that translation quality assessment can be said as the heart of any theory of translation. There are numerous ideas proposed by scholars related to the terms of translation quality that considered as a debatable term. Williams (1989) describes quality assurance as the systematic pre-delivery activity or activities designed to give assurance that the translation able to meet the quality requirements. In addition, Ramos (2014) defines quality assessment of translation as verification to ensure that the product of the translation complies with the requirements, language norms and established criteria with the main goal of saving time and resources.

Quality of translation is considered hard to define since it depends on many matters and different points of view. However, House (2015) emphasized that different intention of translation will give view to different concepts of the translation quality and different ways of assessing it. Additionally, the concept of quality in translation commonly been associated to values such as accuracy, correctness and fidelity to the original work (KALEğ, 2015). Moreover, Nababan et al. (2012) propose that there are three two points that could determine how well the quality of the translation product. Those two points are accuracy and acceptability. If the translators could fulfill these two points, then the translation product can be considered has an adequate quality.

### **2.2.1 Accuracy**

As one crucial point in the translation assessment, accuracy deals with how the content or message is delivered to the target language audiences. A translation is considered as the accurate translation is when the translation can fully transfer the message correctly into the target language as well as its sense. The accuracy of the product translation should be assessed since it is about the information that has to be arrived at the target language reader (Purwaningsih, 2010). Accuracy can be assessed from how well the message is conveyed from the SL to the TL also is there any message that is added or omitted or not. However, if the translation product do not fully conveyed the meaning in the target language, it means that the translation is less accurate.

### **2.2.2 Acceptability**

Acceptability deals with the feeling of naturalness of the translation product to the target language audiences as they hear the original lyric. Shuttleworth & Cowie (2009) whom states translation that focus on the acceptability point can be considered as fulfilling the requirement of ‘reading as an original’ in the target language rather than ‘reading as the original’ and make the audience feel the actual meaning of the original work. Natural in the target language must be carried out so that the audiences of the translation product do not realize that they are reading a translation. As conclusion, Bell (1971) states that the translation should give the sense of the original in such a way that the audiences is unaware that he is reading a translation.

However, during the implementation, the translators might find difficulties in putting accuracy and acceptability equivalently together. Certain translation product could be accurate in the terms of the content otherwise, the translators cannot give the effect naturalness to the translation product due to certain circumstances or vice versa.

### **2.3 Subtitling**

Subtitling is a process of providing a translation of movie dialogue, where the original soundtrack or dialogue still in the place and the translation or transcription of the dialogue is written at the bottom of the movie (Penilaras, 2016). Subtitles are provided to enable the viewers understand the dialogue easily. Subtitling is needed when the viewers’ native language is different with the movie. Through subtitle, they still can hear the real voice of the actors while they still be

able to catch and understand the dialogue that already translated. However, translating subtitle is not an easy task to do since it is different from the regular speech translation because it relies on both the audio and visual of the movie (Aji, 2016). Translators might face several problems during the subtitling process such as: limited space provided, limited amount of time in one screen, word plays / pun and ambiguous words, errors, bad scripts or no scripts, translating songs (Triyanto, 2009)t.

Moreover, according to Franzon (2008) the aims of subtitling is to help the viewers understand the movie, not make them busy to read the text. Therefore, the language used should be short and easy to understand, dense and precise objectives and has a good language standard. As for nowadays subtitle can be easily provided since there are a lot number of subtitlers upload their subtitles on the website called [www.subscene.com](http://www.subscene.com) and people could freely download it.

## **2.4 Disney Movies and Soundtracks**

Walt Disney production is one of the most famously known production house in the movie industry. Walt Elias Disney founded this production house on October 06, 1923 (Sanders, 2017). Disney already produced many animated movies that considered as the must-watched movies of all time. Cinderella and Beauty of the Beast are two examples of those movies that because of their fame and success were re-produced recently as live action starred by famous actors. Disney movies not only provide the audience with a great plotline or story but also its incredible soundtracks that always become as famous as the movie.

As following the fame of the movie, the soundtracks produced by Disney also become famous and being sung everywhere. While producing the soundtracks of the movies, Disney usually teams up with several outstanding song-writer, producer and singer (Biography.com, 2017). This also one of the reasons why the soundtracks of these movies are also famous and liked by the audiences. Additionally, as following the enthusiasm of the audiences from any background language, many of the Disney's soundtracks are translated into many other languages, such as Dutch, Bahasa Indonesia, Malay, Thai, Spanish, Arab, and so on.

In 2013, Disney produced an animated-movie entitled 'Frozen'. This movie was 53<sup>rd</sup> animated movies produced by Disney. This movie is about two princess who are sisters that lived in a kingdom called Arendelle. Princess Elsa, the older sister that has power to freeze everything she touched, lived in solitude and has to keep her power as secret from everyone including her sister, princess Anna. This movie was nominated as the best Disney animated film since many years. Not only the movie that going famous, but also all of its soundtracks are become well known. Kristen Bell and Idina Menzel sing one of its famous soundtrack entitled 'For the First Time in Forever'. This soundtrack is get to the number 57 of the US Billboard Hot 100 charts. Due to its popularity, this soundtrack was translated into many languages, such as Arabic, Spanish, Bahasa Indonesia, Dutch and many other languages. ("Frozen", 2013)

In 2016, Disney produced their 55<sup>th</sup> movie entitled 'Zootopia'. This movie is about the partnership between a first rabbit police officer and a red fox con artist

to discover the case of the disappearing mammals in their city. This movie become famous in many cities that successfully earned more than \$1000 dollar profit. Follow the success of the movie, its soundtrack also become famous in the music industry. One of the famous soundtracks is entitled 'Try Everything' sung and performed by Shakira ("Zootopia", 2016).

Lastly, in the same year, in 2016, Disney also produced another outstanding animated-movie entitled 'Moana'. This movie is tells the story of a girl named Moana, the strong-willed daughter of a chief, who chosen by the ocean to reunite a mystical relic with a goddess. Similar to other movies produced by Disney, this movie also supported by outstanding soundtracks. One of the soundtracks is entitled 'How far I'll go' which is sung by the main role of the movie named Auli'i Cravalho. After the soundtrack released, it peaked at number two on the Billboard 200 chart. Moreover, 'How Far I'll Go' is already translated into many languages such as Bahasa Indonesia, Korean, Thai, and so on ("Moana", 2016).